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PAINT AND STAIN FORMULAS

ALONZO A. GOODYEAR

REVISED, 1923

By ALONZO A. GOODYEAR,
CHICAGO, ILL.



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BY

ALONZO A. GOODYEAR



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by ALONZO AUGUSTUS GOODYEAR
CARLISLE, PA.

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FRONTISPIECE

This book is made up entirely of paint and stain formulas, and contains much valuable information for the furniture finisher and the house painter. I am sure that its value will be much more appreciated when you become acquainted with this method of "weighing out" for stains and paints, which is the most accurate way.

MAHOGANY FORMULAS

Use Lockwood's Prepared Wood Stain Powders,

314 West 14th Street,

New York.

No. 1

Mahogany for Birch

- 1 oz., 5 drachms, 1 scruple of scarlet. 2 R. L.
- 1 oz., 2 drachms, 2 scruples of nigrosine. J. B.
- 1 oz. of orange yellow
- 1 oz. of honduras brown
- 1 gal. water; fill with brown filler.

No. 2

Mahogany Standard

- 6 oz. mahogany brown
- 6 oz. mahogany red
- $1\frac{1}{2}$ oz. bismark brown
- 5 qts. water.

No. 3

Light Brown Mahogany

- $2\frac{1}{8}$ oz. of honduras brown
- $1\frac{1}{2}$ oz. of mahogany red
- 1 drachm of walnut crystal
- 5 qts. of water.

No. 4

Mahogany Standard for Birch

- 6 oz. of mahogany brown
- 8 oz. of mahogany red
- 1 gal. of water.

No. 5

Mahogany Brown

1 $\frac{3}{4}$ oz. honduras brown
 $\frac{3}{4}$ oz. nigrosine. J. B.
20 grains picric acid
1 gal. water.

No. 6

Mahogany Brown Adam

2 $\frac{1}{4}$ oz. honduras brown
 $\frac{1}{2}$ oz. nigrosine. J. B.
1 gal. water.

No. 7

Mahogany Special

10 $\frac{1}{2}$ oz. honduras brown
6 qts. water.

No. 8

4 $\frac{1}{2}$ oz. mahogany red
4 oz. mahogany brown
2 gal. water.

No. 9

3 $\frac{3}{4}$ oz. bismark brown
5 oz. mahogany red
2 gal. water.

No. 10

6 $\frac{3}{4}$ oz. mahogany brown
4 oz. mahogany red
1 gal. hot water.
For birch wood.

No. 11

Toona Mahogany

$\frac{3}{4}$ oz. caustic soda
2 oz. spirit of nitre
1 oz. honduras brown
2 gal. water.

No. 12

Toona on Birch

- 2 oz. mahogany red
- 4 oz. mahogany brown
- 1½ oz. bichromate of potash
- 1 gal. water.

No. 13

Antique Mahogany

- 2 oz. honduras brown
- 1 oz. mahogany red
- 1 gal. hot water.

No. 14

Standard Mahogany

- 6 oz. mahogany red
- 6 oz. mahogany brown
- ¼ oz. naphthol yellow
- 1 gal. water.

No. 15

Adam Brown Mahogany

- 1 oz. loutre brown
- 2 drachms mahogany brown
- 3 scruples naphthol yellow
- 2½ gals. water.

No. 16

Prima Vera Mahogany

- 1 oz. mahogany brown
- ½ oz. mahogany red
- 1 gal. hot water.

No. 17

Rosewood or Dark Mahogany

- 1 lb. bichromate of potash
- 5 lbs. mahogany brown
- 2⅛ oz. nigrosine. J. B.
- 2 oz. methyl violet
- 33 qts. water.

No. 18

Sheraton Mahogany

- 1 $\frac{1}{4}$ oz. mahogany brown
- 2 drachms, 2 scruples nigrosine. J. B.
- 1 scruple mahogany red
- 1 gal. water.

No. 19

Spirit Brown Mahogany

- 3 oz. bismark brown
- 1 oz. nigrosine, soluble in alcohol
- 6 qts. alcohol.

No. 20

Brown Mahogany or Antique Walnut

- 1 oz. loutre brown
- 1 oz. walnut crystals
- 1 oz. honduras brown
- $\frac{1}{2}$ naphthol yellow
- 5 qts. water.

No. 21

Mahogany Wood

- 1 drachm honduras brwn
- 1 $\frac{1}{2}$ drachms orange yellow
- 2 drachms black walnut
- 1 oz. No. 79 loutre brown. 4985
- 5 qts. water.

No. 22

Mahogany Wood

- 2 drachms nigrosine. J. B.
- 1 drachm orange yellow
- 1 drachm, 5 grains honduras brown
- $\frac{3}{4}$ qt. water.

No. 23

Mahogany Wood

- $\frac{1}{2}$ drachm nigrosine. J. B.
- $1\frac{1}{2}$ scruples honduras brown
- 1 scruple canary yellow
- $\frac{1}{2}$ pt. water.

No. 24

Mahogany Wood

- $\frac{1}{2}$ oz. loutre brown
- 2 scruples honduras brown
- $\frac{1}{2}$ scruple orange yellow
- 2-3 qt. water.

No. 25

Mahogany Wood

- $2\frac{1}{2}$ scruples honduras brown
- $\frac{1}{2}$ scruple canary yellow
- $\frac{1}{2}$ oz. loutre brown
- $1\frac{1}{4}$ qts. water.

No. 26

Mahogany Wood

- 2 drachms loutre brown
- $1\frac{1}{2}$ scruples honduras brown
- 1 pt. water.

No. 27

Mahogany Wood

- 2 drachms walnut crystals
- 2 drachms loutre brown
- 3 scruples honduras brown
- $1\frac{1}{2}$ pts. water.

No. 28

Mahogany Wood

- 2 drachms loutre brown
- 3 scruples honduras brown
- 1 qt. water.

No. 29

Mahogany Wood

- 2 drachms loutre brown
- 2 scruples honduras brown
- 1½ pts. water.

No. 30

Mahogany Wood

- 1 oz., ½ scruple walnut crystals
- 1 scruple honduras brown
- 1 scruple orange yellow
- 5 scruples nigrosine. J. B.
- 2-3 qts. water.

No. 31

Mahogany Wood

- 2 drachms loutre brown
- 3 scruples honduras brown
- ½ scruple walnut crystals
- 1 pt. water.

No. 32

Mahogany Wood

- 2 drachms loutre brown
- 3 scruples honduras brown
- 1 qt., 1 pt. water.

No. 33

Mahogany Wood

- 2 drachms loutre brown
- 1½ scruples honduras brown
- ½ scruple canary yellow
- 1 pt. water.

No. 34

Mahogany Wood

- 2 drachms loutre brown
- 1½ drachms honduras brown
- 1 qt., ½ pt. water.

No. 35

Mahogany Wood

- 2 drachms walnut crystals
- 3 scruples honduras brown
- 1 qt., $\frac{1}{2}$ pt. water.

No. 36

Mahogany Wood

- 2 drachms loutre brown
- $1\frac{1}{2}$ scruples honduras brown
- $\frac{1}{2}$ scruple canary yellow
- $1\frac{1}{2}$ pts. water.

No. 37

Mahogany Wood

- $\frac{1}{2}$ oz. walnut crystals
- $\frac{1}{2}$ oz. honduras brown
- $\frac{1}{2}$ scruple orange yellow
- 5 scruples nigrosine. J. B.
- $\frac{3}{4}$ qt. water.

No. 38

Mahogany Wood

- $\frac{1}{2}$ oz. loutre brown
- $1\frac{1}{2}$ scruples honduras brown
- $\frac{1}{2}$ scruple orange yellow
- 1 pt. water.

No. 39

Mahogany Wood

- 2 scruples loutre brown
- 1 scruple orange yellow
- 5 grains brown mahogany, No 53 0.8
- 1 pt. water.

No. 40

Mahogany Wood

- 2 drachms loutre brown
- 2 drachms honduras brown
- 2 drachms nigrosine. J. B.
- 1 scruple orange yellow
- 1½ pts. water.

No. 41

Mahogany Wood

- 5 scruples nigrosine. J. B.
- 4 scruples honduras brown
- ½ oz. walnut crystals
- 1 qt. water.

No. 42

Mahogany Wood

- ½ oz. walnut crystals
- ½ scruple canary yellow
- 5 scruples honduras brown
- 5 scruples nigrosine. J. B.
- 1 qt. water.

No. 43

Mahogany Wood

- 2 drachms loutre brown
- ½ drachm honduras brown
- 1 scruple nigrosine. J. B.
- 1 qt., ½ pt. water.

No. 44

Mahogany Wood

- ½ ounce loutre brown
- 2 scruples honduras brown
- ½ scruple canary yellow
- 1¼ qts. water.

No. 45

Mahogany Wood

- $\frac{1}{2}$ scruple canary yellow
- 2 scruples honduras brown
- $\frac{1}{2}$ oz. loutre brown
- 1 qt. water.

No. 46

Mahogany Wood

- 2 scruples loutre brown
- 1 scruple orange yellow
- 1 scruple, 5 grs. brown mahogany No. 53 0.8
- 1 pt. water.

No. 47

Mahogany Wood

- 5 scruples nigrosine. J. B.
- 2 scruples honduras brown
- $\frac{1}{2}$ oz. Walnut crystals
- $2\frac{1}{2}$ pts. water.

No. 48

Mahogany Wood

- 2 drachms loutre brown
- $1\frac{1}{2}$ scruples honduras brown
- $\frac{1}{2}$ scruple canary yellow
- $1\frac{1}{2}$ pts. water.

No. 49

Mahogany Wood

- 2 drachms loutre brown
- $1\frac{1}{2}$ scruples honduras brown
- $\frac{1}{2}$ scruple canary yellow
- 1 pt. water.

No. 50

Mahogany Wood

- 1 oz. loutre brown
- $2\frac{1}{2}$ pts. water.

No. 51

Mahogany Wood

- 1 oz. loutre brown
- 1 $\frac{1}{4}$ oz. canary yellow
- 2 $\frac{1}{2}$ pts. water.

No. 52

Mahogany or Walnut Wood

For Queen Anne and Louis XVI Suits

- 2 drachms nigrosine. J. S.
- 1 drachm honduras brown
- $\frac{1}{2}$ drachms orange yellow
- $\frac{3}{4}$ qt. water.

No. 53

Walnut Antique

First Coat

- 1 oz. bichromate potash
- 1 oz. carbonated soda
- 1 gal. water.

Second Coat

- 3 oz. walnut crystals
- 4 drachms nigrosine. J. B.
- 1 gal. water.

No. 54

- 1 $\frac{1}{2}$ oz. pyrogallic acid
- 2 qts water
- 3 oz. carbonated soda
- 2 qts. water.

Mix separate, and then together.

No. 55

- $\frac{1}{4}$ oz. sulphate of copper
- $\frac{1}{2}$ pt. water
- 4 oz. ammonia, 26 degrees.

No. 56

Mahogany Stain

- 6 lbs. bichromate potash
- 1 gal. water.

No. 57

- 1 $\frac{1}{4}$ oz. mahogany brown
- 1 $\frac{3}{4}$ oz. mahogany red
- 1 gal. water.

No. 58

Standard Brown Mahogany

- 12 oz. bichromate
- $\frac{1}{2}$ oz. lye
- 12 oz. lutre, C 3381
- 3 drachms red mahogany
- 5 drachms brown mahogany
- 2 drachms nigrosine. J. B.
- 10 gals. water.

No. 59

- 2 scruples scarlet 2 R. L.
- 1 scruple nigrosine. J. B.
- 2 scruples loutre brown
- $\frac{1}{2}$ pt. water.

No. 60

- 4 scruples loutre brown
- 1 scruple mahogany red
- 1 scruple nigrosine. J. B.
- $\frac{1}{2}$ pt. water.

No. 61

First Coat Stain

- 1 oz. honduras brown
- 2 pts. water.

Second Coat

- 1 oz. honduras brown
- 1 pt. water.

No. 62

Cedar Chest

- 2 drachms nigrosine. J. B.
- $\frac{1}{2}$ draghm orange yellow
- $1\frac{1}{2}$ drachms honduras brown
- 1 qt. water.

No. 63

Red Mahogany

First Coat Stain

- $\frac{1}{2}$ oz. honduras brown.
- 1 pt. water.

Second Coat

- $1\frac{1}{2}$ oz. honduras brown
- $\frac{1}{2}$ oz. extreme bright red
- $1\frac{1}{2}$ qts. water.

No. 64

- 2 scruples scarlet
- 2 scruples nigrosine. J. B.
- 6 scruples loutre brown
- 1 scruple mahogany red
- $\frac{1}{2}$ pt. water.

No. 65

- 2 scruples loutre brown
- 1 scruple mahogany red
- 1 scruple nigrosine. J. B.
- $\frac{1}{2}$ pt. water.

No. 66

- 2 drachms loutre brown
- 1 scruple honduras brown
- $\frac{1}{2}$ pt. water.

No. 67

Dark Red Mahogany for Birch or Poplar Wood

First Coat

- 1 oz. honduras brown
- 1 qt. water.

Second Coat

- 4 oz. honduras brown
- 1 qt. water.

No. 68

Red Mahogany on Birch

First Coat

- 1 oz. honduras brown
- $\frac{1}{2}$ oz. bichromate of potash
- 1 qt. water.

Second Coat

- 12 oz. honduras brown
- 4 oz. bichromate of potash
- 1 gal. water.

No. 69

Medium Red Mahogany Wood

First Coat

- 1 oz. honduras brown
- 1 qt. water.

Second Coat

- 2 oz. honduras brown
- 1 qt. water.

No. 70

For Touching White on Cedar Chest

- $16\frac{1}{4}$ grains honduras brown
- 5 grains scarlet
- 4 grains bichromate
- $1\frac{1}{2}$ grains violet
- 1 qt. water.

No. 71

Brown Mahogany

- 2 drachms nigrosine. J. B.
- 1 drachm orange yellow
- 1 drachm, 1 scruple honduras brown
- 1 $\frac{3}{4}$ qts. water.

Brown Mahogany Oil Stain

- 3 drachms walnut oil stain powder No. 6800
- 1 scruple oil nigrosine lumps No. 5687
- 1 pt. benzine or turpentine.

Walnut Oil Stain

- 3 drachms walnut oil stain powder No. 6800
- 1 drachm oil nigrosine lumps No. 5687
- 1 pt. benzine or turpentine.

No. 16

Black Ebony Oil Stain

Drop Black.

If on the greenish, add trifle of green to suit, raw linseed oil, turpentine and dryer as thinner.

No. 17

OAK WOOD

Standard Fumed Oak

First Coat

- $\frac{1}{2}$ oz. carbonate of soda
- $\frac{1}{2}$ oz. bichromate of potash
- 1 gal. of water.

Second Coat

- $\frac{1}{2}$ oz. nigrosine. J. B.
- 3 $\frac{1}{2}$ oz. walnut crystals
- 2 oz. mahogany brown
- 4 oz. ammonia, 26 degrees
- 1 gal. of water.

No. 18

Dutch Brown

- 6 oz. walnut crystals
- 1 gal. of water.

No. 19

Standard Jacobean

- 1½ oz. 1220 H. oil soluble
- 8 oz. benzol
- 2½ oz. burnt umber
- 4 oz. lamp black ground in oil
- 1 pt. of turpentine
- 1½ qts. benzine.

Gray Oaks such as silver pearls or standard grays are produced by using this method: First sponge the wood so as to raise the grain, and then sand smooth, and a coat of gray stain, leave dry out and then a thin coat of white shellac, sand and fill with natural filler or sometimes with white lead filler, sand and wax either acid or water stains can be used.

Green and Blue Grays on Oak

To produce a green gray on oak after the wood has been prepared in the same manner as for the above gray:

Stain the wood with a blue water stain and when dried out for twelve hours give it a shellac wash of orange shellac, and fill with white lead and natural paste filler, tinted with a little green paint just to tint filler; this will leave filler show up light enough as the filler should be. Prime with orange shellac and the blue stain and the yellow orange shellac will produce a very nice green gray color.

And for blue gray color use white shellac instead of orange, then either varnish and rub, or wax, whichever is desired.

No. 20
OAK WOOD
Jacobean Red

- 1 lb. burnt umber
- 1 qt. turpentine.

No. 21
Fumed on Chestnut
First Coat

- $\frac{1}{2}$ oz. bichromate of potash
- $\frac{1}{2}$ oz. carbonate of soda.

Second Coat

- $\frac{3}{4}$ oz. nigrosine. J. B.
- 4 oz. walnut crystals
- 1 gal. of water.

No. 22
Antwerp Oil Stain

- 4 oz. oil black
- 6 drachms oil yellow light
- 8 grains oil red bright
- 1 pt. boiled linseed oil
- 1 pt. turpentine
- 1 gal. benzine.

No. 23
Austrian Oak

- $\frac{1}{2}$ oz., 1 drachm honduras brown
- 30 grains nigrosine. J. B.
- 30 grains walnut crystals
- 1 gal. of water.

No. 24
Baronial Oak A

- 1 oz. mahogany brown
- 1 drachm nigrosine. J. B.
- 1 drachm bichromate of potash
- 1 gal. of water.

No. 25

Chippendale Acid Stain

- 1 oz. nigrosine. J. B.
- 2 oz. mahogany brown
- 6 grains mahogany red
- 3 gals hot water.

No. 26

Baronial Oak B

- $\frac{1}{2}$ oz., 1 drachm honduras brown
- 30 grains nigrosine. J. B.
- 30 grains walnut crystals
- 1 gal. of water.

No. 27

Antwerp Oak

- 1 oz. mahogany brown
- 4 oz. walnut crystals
- $4\frac{1}{2}$ oz. nigrosine. J. B.
- $3\frac{1}{2}$ gal. of water.

No. 28

Chinese Teak

First Coat

- 4 oz. mahogany red
- 1 oz. naphthol yellow
- $\frac{1}{2}$ oz. honduras brown
- 3 gals. of water.

Second Coat

- 4 oz. antwerp stain powder
- 1 gal. of water.

No. 29

Bog Oak

- 1 oz. walnut crystals
- 3 drachms mahogany brown
- 1 oz. nigrosine. J. B.
- 4 gals. of water.

No. 30
Butler Oak

$\frac{1}{2}$ lb. Banner lye
2 gals. of water.

Use 1 oz. of solution to 10 oz. of water, sponge wood sand and apply second coat of

135 grains nigrosine. J. B.
12 grains naphthol yellow
1 gal. of water.

No. 31
Belgian Oak

4 oz. walnut crystals
 $1\frac{1}{2}$ oz. mahogany brown
 $4\frac{1}{2}$ oz. nigrosine. J. B.
1 gal. of water.

No. 32
Hungarian Oak

1 oz., 1 drachm mahogany brown
1 drachm nigrosine. J. B.
1 gal. water.

No. 33
Cathedral Oak—Old Way

First Coat

2 drachms mahogany brown
1 drachm naphthol yellow
1 gal. of water.

Cathedral Oak

Second Coat

1 drachm mahogany brown
4 drachms walnut crystals
 $4\frac{1}{2}$ drachms nigrosine. J. B.
4 gals. of water.

No. 34

Cathedral Oak—New Way

- 3 oz. mahogany brown
- 1 oz. naphthol scarlet
- 3 qts. of water.

No. 35

Early English

- 2 oz. walnut crystals
- 4 oz. nigrosine. J. B.
- $\frac{1}{4}$ oz. Banner lye
- 1 gal. 3 qts. of water.

No. 36

Early English, Greenish Shade

- 1 lb. nigrosine. J. B.
- 7 gal. hot water
- 1 oz. picric acid
- 12 oz. alcohol.

No. 37

Early English Windsor

- 4 oz. picric acid
- $6\frac{1}{2}$ lbs. nigrosine. J. B.
- $11\frac{1}{4}$ lbs. mahogany brown
- 36 gal. of water.

No. 38

Drift Wood—Old Way

- 5 lbs. unslacked lime
- 2 gal. of water
- Fill with zinc white colored gray.

No. 39

Drift Wood—New Way

- 60 grains sulphate of iron dried
- $\frac{1}{4}$ oz. nigrosine. J. B.
- 60 grains oxalic acid
- 3 gals. of water.

No. 40

Early English Standard

- 2 oz. walnut crystals
- 1 oz. nigrosine. J. B.
- 1 gal. of water.

No. 41

English Oak

- 10 oz. walnut crystals
- $\frac{1}{4}$ oz. Banner lye
- 1 gal. of water.

No. 42

Ebony Stain

- 3 oz. solid extract of logwood chips
- 2 qts. of water.

No. 43

Early English Antique

First Coat

- $\frac{1}{2}$ oz. walnut crystals
- 1 drachm honduras brown
- $\frac{1}{2}$ oz. of lye
- $2\frac{1}{2}$ gals. of water.

Second Coat

- $\frac{1}{2}$ oz. tincture of iron
- $\frac{3}{4}$ oz. nigrosine. J. B.
- $\frac{1}{4}$ oz. walnut crystals
- 1 gal. of water.

No. 44

Forest Green

First Coat

- $2\frac{1}{4}$ oz. acid green E.
- 1 gal. of water.

Second Coat

- $\frac{1}{2}$ oz. picric acid
- 1 gal. of water.

No. 45
Flanders Oak

First Coat

- 2 oz. mahogany brown
- 1 oz. 38 caustic soda
- 1 gal. of water.

Second Coat

- 2 oz. nigrosine. J. B.
- 1 drachm sulphate of iron dried
- 2 oz. acid brown
- 1 gal. of water.

No. 46
Fumed Oak—A

First Coat

- 4 oz. honduras brown
- 1 oz. carbonate of potash
- 5 qts. of water.

Second Coat

- 1 oz. blue X blue
- 60 grains scarlet 2 R. L.
- 2 gals. of water.

No. 47
Fumed Oak

First Coat

- 2 oz. honduras brown
- $\frac{1}{2}$ oz. carbonated of potash
- 1 gal. of water.

Second Coat

- $\frac{3}{4}$ oz. nigrosine. J. B.
- 4 oz. walnut crystals
- 1 gal. of water.

No. 48

Fumed Oak

First Coat

- 2 oz. honduras brown
- 30 grains orange yellow
- 30 grains naphthol yellow
- 1 gal. of water.

Second Coat

- $\frac{1}{2}$ oz. scarlet 3 R. L.
- $3\frac{1}{2}$ oz. nigrosine. J. B.
- 2 drachms naphthol yellow
- 1 gal. of water.

No. 49

Fumed Oak Oil

- 1 oz. oil black
- 30 grains oil brown
- $\frac{1}{4}$ oz. oil mahogany
- 1 pt. benzol.

No. 50

Fumed Oak English

First Coat

- 30 grains orange yellow
- 10 grains mahogany red
- 1 pt. of water.

Second Coat

- 10 grains picric acid
- 3 grains nigrosine. J. B.
- 60 grains iron sulphate
- 60 grains sulphate of soda
- 1 qt. of water.

No. 51

G. R. M. Standard Fumed Oak

First Coat

- $\frac{1}{2}$ oz. honduras brown
- $\frac{1}{2}$ oz. carbonate of potash
- 1 gal. of water.

Second Coat

- $1\frac{3}{4}$ drachms acid brown
- $1\frac{3}{4}$ oz. walnut crystals
- $\frac{3}{4}$ oz. nigrosine. J. B.
- $\frac{3}{4}$ drachms naphthol yellow
- 1 oz. sulphate brown M
- 1 gal. of water.

Dark Red Mahogany Oil Stain

- 5 drachms dark mahogany red
- $\frac{1}{2}$ drachm oil nigrosine lumps
- $\frac{1}{4}$ pt. benzine or turpentine.

Walnut for White Wood

- $\frac{1}{2}$ oz. special walnut No. 6767
- 2 drachms loutre brown walnut
- 1 drachm black walnut
- 1 drachm bright red mahogany No. 52
- 1 pt. of water.

Brown Mahogany for Chests

- 1 drachm nigrosine
- $\frac{1}{2}$ drachm honduras brown No. 23
- 1 scruple orange yellow
- $\frac{3}{4}$ qts. of water.

Mahogany

- $\frac{1}{2}$ oz., $\frac{1}{2}$ scruple walnut crystals
1 scruple honduras brown
1 scruple orange yellow
5 scruples nigrosine. J. B.
2-3 qt. of water.
Brown Mahogany on Mahogany Wood
 $2\frac{1}{2}$ drachms loutre brown
 $1\frac{1}{2}$ drachms walnut crystals
1 pt. of water.

Alcohol Stain Red Mahogany

- 6 scruples bismark brown. No. 350
 $\frac{1}{2}$ pt. alcohol; extra dark.

No. 1

Cherry Stain for Pine

- 2 oz. honduras brown
10 oz. naphthol scarlet
1 oz. bichromate of potash
6 gal. water.

No. 2

Cherry Stain for Birch

- $2\frac{1}{2}$ oz. honduras brown
1 oz. naphthol scarlet
 $\frac{1}{2}$ oz. bichromate of potash
8 gals. water.

No. 3

Cherry Stain

- $2\frac{1}{2}$ drachms honduras brown
1 drachm naphthol scarlet
 $\frac{1}{2}$ drachm bright red mahogany
1 gal. water.

No. 4

Cherry Stain

- 1 lb. burnt sienna
- 1 lb. yellow ochre
- 3 qts. turpentine.

No. 1

Antique Walnut

- 1 oz. walnut crystals
- 2 drachms mahogany brown
- 3 scruples naphthol yellow
- 2½ qts. water.

No. 2

Walnut Brown for Hard Wood

- 12 oz. walnut crystals
- ½ oz. carbonated soda
- 1 gal. water.

No. 3

Vandyke Brown on Gum

- 10 oz. walnut crystals
- ½ oz. nigrosine. J. B.
- ¼ oz. lye
- 2 gals. water.

No. 4

Walnut Wood

- 1 oz. No. 79 loutre brown
- 1 drachm orange yellow
- 2 drachms black walnut, 4985
- 2 drachms honduras brown
- 4 qts., 1 pt. water.

For mixed suits where walnut and mahogany wood are used, full strength for mahogany posts and walnut sap, half strength for other parts and mahogany veneer.

No. 5

Brown Walnut for Soft Wood

- 10 oz. walnut crystals
- 1/4 oz. honduras brown
- 1 gal. water.

No. 6

Standard Finishes for Walnut or Mahogany

- 12 oz. walnut crystals
- 1/2 oz. carbonated soda
- 1 gal. water.

No. 7

- 12 oz. walnut crystals
- 1/2 oz. carbonated soda
- 1 oz. black, P. B.
- 1 gal. water.

No. 8

- 1 oz. loutre
- 1/2 oz. honduras brown
- 1 oz. yellow, No. 9803
- 12 oz. sulphur brown
- 1/2 oz. Babbitt's lye
- 6 1/2 gals. water.

No. 9

- 2 oz. loutre.
- 2 oz. Indian yellow
- 1 gal. water.

No. 10

Walnut and Mahogany

- 1 oz. orange yellow
- 2 oz. nigrosine. J. B.
- 1 oz. Indian yellow
- 1 gal. water.

No. 11

- 1 oz. orange yellow
- 2 oz. nigrosine. J. B.
- 1 drachm scarlet
- 1 gal. water.

No. 12

Walnut Wood

- 4 scruples loutre brown
- 2 scruples honduras brown
- 4 scruples acid yellow
- 2½ oz. walnut crystals.
- 1 gal. water.

No. 13

Walnut Wood

- 12 oz. sulphur brown
- 1/4 oz. orange yellow
- 1/4 oz. nigrosine. J. B.
- 1 gal. water.

No. 14

Walnut Wood

- 1 oz. walnut crystals
- 1 scruple honduras brown
- 2 scruples acid yellow
- 2 scruples loutre brown
- 1 scruple Babbitt's lye
- 2 qts. water.

No. 15

- 1 drachm walnut crystals
- 1 scruple nigrosine. J. B.
- 1½ scruples honduras brown
- 1/2 pt. water.

No. 16

Italian

- 1 oz. nigrosine. J. B.
- 1 gal. of water.

No. 17

- 1 drachm loutre brown
- $\frac{1}{2}$ drachm honduras brown
- $\frac{1}{2}$ pt. water.

No. 18

- 1 drachm walnut crystals
- 1 scruple nigrosine. J. B.
- $\frac{1}{2}$ scruple honduras brown
- $\frac{1}{2}$ pt. water.

No. 19

Walnut

- 2 drachms nigrosine. J. B.
- $\frac{1}{2}$ pt. water.

No. 20

Walnut

- $\frac{1}{2}$ drachm honduras brown
- 1 drachm loutre brown
- $\frac{1}{2}$ pt. water.

No. 21

Standard American

- 1 oz. loutre C, 3381
- $\frac{1}{2}$ oz. brown mahogany, 3982
- 1 oz. yellow H, 8903
- 12 oz. sulphur brown Swiss
- $\frac{1}{2}$ oz. lye
- $6\frac{1}{2}$ gals. water.

No. 23

Italian Renaissance

- 1 drachm, 1 scruple bichromate
- 3 grains lye
- 1 drachm, 1 scruple loutre
- 2½ grains mahogany red
- 4 grains brown mahogany
- 1½ grains nigrosine. J. B.
- 1 pt. water.

MAPLE WOOD

No. 1

Gray Maple

- 1 drachm nigrosine. J. B.
- 5 grains orange yellow
- 1 oz. sulphate of iron
- 4 oz. sulphate of soda
- 2 gals. water.

No. 2

Kaiser Gray

First Coat

- 1 drachm oxalic acid
- 1 qt. water.

Second Coat

- 1 oz. nigrosine. J. B.
- 1 gal., 1 pt. water.

No. 3

Silver Oil Stain

Whiting colored with French Ochre, Raw Sienna and Lamp Black. Thinned raw Linseed Oil, one-third, and Turpentine, two-thirds. Add drier.

No. 1

OAK WOOD

Tobacco Brown Oak

First Coat

- 4 oz. naphth yellow
- $\frac{1}{2}$ oz. honduras brown
- 8 gals. water.

Second Coat

- 14 oz. walnut crystals
- $1\frac{3}{4}$ oz. mahogany brown
- 2 gals., 5 pts. water.

No. 2

Golden Oak Water Stain

- 3 oz. loutre brown
- 1 oz. naphthol yellow
- 1 gal. water.

No. 3

Fumed Oak

First Coat

- 2 oz. bichromate of potash
- 30 grains orange yellow
- 30 grains naphthol yellow
- 1 gal. water.

Second Coat

- $\frac{1}{2}$ oz. scarlet 2RL.
- 3 oz. nigrosine. J. B.
- 1 oz. walnut crystals
- 2 drachms naphthol yellow
- 1 gal. water.

No. 4

Antwerp Oak

- 1 oz. bichromate of potash
- 4 oz. sap brown powder
- 4½ oz. nigrosine. J. B.
- 4 gals. hot water.

No. 5

Tobacco Brown (New Method)

First Coat

- 4 oz. naphthol yellow
- ½ oz. bichromate of potash
- 8 gals. water.

Second Coat

- 14 oz. walnut crystals
- 1¾ oz. honduras brown
- 2 gals., 5 pts. hot water.

No. 6

Malchike Oak

- 1 oz. blue X blue
- 4 oz. acid green
- 4 gals. water.

No. 7

Oriental Oak

- 120 grains sulphate iron
- 1½ oz. sulphate of soda
- 60 grains nigrosine. J. B.
- 1 gal. water.

No. 8

Golden Oak Oil Stain

- 8 oz. drop black
- 4 oz. crome yellow
- 1 oz. burnt turkey umber
- 2 oz. venetian red
- 1 gal. asphaltum
- 4 gal. benzine.

No. 9

Silver Oak

First Coat

- $\frac{3}{4}$ oz. honduras brown
- $\frac{3}{4}$ oz. Banner lye
- 1 gal. water.

Second Coat

- 3 oz. antwerp powder
- 1 drachm of blue X blue
- 1 gal. water.

No. 10

Golden Oak Stain

Stain with asphaltum.

Fill with 245 filler.

No. 11

Oak Stain

- 1 oz. oil nigrosine
- 2 qts. turpentine.
- Fill with burnt umber.

No. 12

Oil Stain for Poplar Wood

- 6 drachms dark red mahogany oil powder
- $\frac{1}{2}$ drachm oil nigrosine lumps
- 1 pt. turpentine or benzol.

No. 13

Dark Oak Oil Stain

Raw sienna

Raw umber

Burnt umber.

One-third of each; thin with raw linseed oil.

No. 14

Light Oak

Two-thirds raw sienna

One-third raw umber.

Thin with linseed oil a little turpentine, add dryer.

No. 15

Walnut Oil Stain

Burnt umber

Vandyke brown.

Thin with raw linseed oil; add dryer.

For Acid Proof Tops

Solution No. 1

1 lb. analine hydrochloride

1 lb. ammonium chloride

5 lbs. water.

Solution No. 2

$\frac{1}{2}$ lb. potassium chlorate

1 lb. copper sulphate

5 lbs. water.

Each solution applied three times except the last of the second solution, and it must be scrubbed with soap and water and when dry apply a thin coat of linseed oil; cut with turpentine.

French Polishing

French polishing was a method of finishing furniture in some of the older countries before varnish came into existence, which seemed to be a slow and tiresome way.

The idea was to take a piece of furniture and put a finish on it by rubbing it with a cloth in different motions, saturated with a liquid which had a tendency to build up a finished coat and also polish at the same time.

This method is being practiced today, but only on furniture which has been varnished and become checked. This is called Frenching out checks or fixing up rough spots.

French polishing is a process of fixing up scars and blemishes which have been caused by some misfortune or recklessness, and the best results of this operation are only secured by experts, and which is a very quick way of getting a piece of furniture ready for shipment that has been marked by some reason or another.

The idea in this is pulling the varnish from one spot to cover the spot where it has been rubbed off. While doing this you are covering the spot and also polishing at the same time, and where the mark or blemish is too deep, it is necessary to stain and burn in with the proper shades of wax, which is done by the alcohol torch and knife.

When a scar or a dugout is burnt in good results are obtained by shaving the roughest of your wax down with a good sharp knife or chisel, and then using very fine sand paper and a block kept wet with benzine, which will give a nice, smooth surface if done right.

Polish Formula No. 1

- 1 qt. of water
- 1 qt. of linseed oil
- 1 pt. of vinegar
- 1 qt. parafine oil
- $\frac{1}{4}$ pt. butter antonymy
- 2 oz. rotten stone to each pint.

Polish Formula No. 2

- 1 gal. parafine oil
- 1 gal. turpentine
- 20 oz. oil of cedar
- 12 oz. of oil of citronella.

Polish Formula No. 3

- 1 pt. spirits of wine
- 2 oz. gum benzoin
- $\frac{1}{4}$ oz. gum sandarac
- $\frac{1}{4}$ oz. gum anime
- $\frac{1}{4}$ gill of poppy oil.

Place contents in a bottle and put in hot water until dissolved.

Polish for Cleaning Varnish

- $1\frac{1}{2}$ qts. of parafine oil
- $\frac{1}{4}$ qt. of alcohol
- $\frac{1}{4}$ qt. substitute turpentine.

Varnish Remover

- 2 qts. of benzol
- 1 qt. of alcohol
- 1 qt. of acitone
- 4 oz. of parafine wax.

French Polish No. 1

- 6 oz. of shellac
- 1 qt. naptha
- 1 oz. sandarac
- $\frac{3}{4}$ oz. benzoin.

French Polish No. 2

- 1 pt. of naptha
- $3\frac{1}{2}$ oz. of orange shellac
- $\frac{1}{2}$ oz. of elima.

Darken with red sanders wood.

Varnish Remover

- 3 qts. 95% wood alcohol
- 1 qt. benzol
- 4 oz. parafine wax.

Dissolve wax in benzol in hot water bath, then mix with alcohol and finally reheat in a hot water bath, because the cold alcohol curdles the mixture.

Keep Away from the Fire.

Any water stain color can be made from the powders below:

- Black P. B.
- Brown S.
- Orange Y.
- Red.
- Yellow.
- Nigrosine. J. B.
- Napthalene B.
- Bismark.
- Loutre.
- Seal.
- Scarlet.
- Coromosine.

Where water and alcohol stains are to be used, the wood should be water sponged and left dry out for twelve hours, and then sanded smooth, and

then apply stain; leave stand twelve more hours and then apply a very thin coat of shellac, called a shellac wash, and then sand and fill with proper filler to match color and then prime with shellac and apply two coats of good varnish.

And often in doing this, in the veneer you will discover a blister, which the glue has not taken hold of. These blisters can often be put down by heating a knife or an iron, and placing it on the blister, but not too hot, that may burn the wood. If the piece of furniture has finish already on, the same process can be done, but the damage done by the hot iron, which is slight, can be touched up and Frenched over.

Stone Sills Cleaned

A paste of chloride of lime and water applied with an old brush, allowed to remain for two and one-half days, rinsed with cold water.

Formula No. 2

A Good Cleanser for Stones

Apply a thick paste of ordinary lye and water, add some whiting and let remain for a day and wash off with clear cold water.

Filler Formula

- 1 part corn starch
- 1 part wheat flour
- 1 part Japan drier
- 1 part linseed oil.

Primer Formula

- 1 gal. of varnish
- 1 gal. of brown Japan
- 8 lbs. of silex, very fine.

Golden Oak Filler

- 3 oz. of raw sienna
- 5 lbs. natural filler
- 1 lb. burnt umber.

Apothecaries Weight

20	grains	1	scruple
3	scruples	1	dram
8	drams	1	ounce
12	ounces	1	pound

Avoirdupois Weight

$\frac{1}{4}$	ounce	$109\frac{3}{8}$	grains
$\frac{1}{2}$	ounce	$218\frac{3}{4}$	grains
1	ounce	$437\frac{1}{2}$	grains
16	ounces, or 7000 grains	1	pound

Lockwood's Stain Powders are to be used in these stain formulas.

314 West 14th Street,

New York.

Putty Formula

- 5 lbs. of whiting
- 1 lb. of linseed oil.

Work to a stiff dough.

Putty that is to be used for all natural finishes should not be matched exact but should be a trifle darker because the wood ages and gets darker and the utty does not; as it may show a difference at first, but later it will not; but as this is or has been the old method of filling up nail holes and so forth, there is now another method where furniture is to be finished by staining.

First these nail holes and chipped out places should be filled up before staining with a water putty called tite fill, sold by McFadden. This water putty when firmly pressed into the intended places dries quickly and when sanded off will take the stain the same color as the wood and will not sink like the oil putty.

To cut dry orange shellac place $4\frac{1}{2}$ lbs. into a wooden keg or a stone crock, add 1 gal. of 95% wood alcohol, agitate or stir occasionally until gum is dissolved, but do not leave shellac stand in tin parcels exposed to the air, as orange will turn very dark.

Waxing Floors

In regard to waxing hard wood floors, such as new oak floors, to produce a nice satisfactory job, see that the floors are put in the right shape, such as being scraped evenly and sand papered to a smooth surface by the carpenter, and then apply a coat of natural paste filler; leave on about fifteen minutes and then grass and rag off clean; rub filler across grain of wood; leave filler dry for twelve to fifteen hours and then apply a coat of white shellac and let dry until next day, and then sand, and if only one coat is desired and the next application is the wax, apply a good coat of Johnson's floor wax with a piece of cheesecloth, rubbing it well over the floor, and this should be left dry about ten or fifteen minutes and then brush off with the floor brush, which is made for the purpose; then by placing a piece of felt beneath the brush and proceeding in the same manner, a very satisfactory wax polish is obtained.

If the floors are old and have already been waxed and are tarnished from age and soiled by

being mopped over, to brighten them up for re-waxing, they should be cleaned. This can be done by using wood alcohol and a handful of clean waste, but in using this one should be well acquainted with the nature of alcohol, not to apply too much, just enough to take off the old wax and not to raise the under coat; in doing this rag dry as you go and it will dry for rewaxing in about one-half hour.

Flat Wall Painting

In doing over old walls, the good looking results of your job largely depend on the condition of your foundation.

Before starting to paint, if the walls are old and have been whitewashed or calcimined, this should all be washed and scraped off, and if broken out and full of nail holes, they should be plastered up nicely and sanded off smooth, and then you are ready to proceed with the coating.

Sometimes the walls are sized before the first coat of paint is applied and sometimes over the first coat of paint.

This sizing should be made from a good grade of drying varnish thinned out very, very thin, just so that it forms a mere glaze. This is done in order to give the walls a smooth, hard surface and to help your coating to stand out better.

This same process is used for oil painting; also, at least forty-eight hours should be given for each coat to dry, and where the walls are new and nicely white coated, it is not necessary to do any sizing unless one wishes to go to that expense.

All flat wall paint should be flowed on like enamel, with plenty of paint on your brush, and not brushed out like the house painter brushes his paint.

That is the difference in applying these two paints. The wall paint when applied like mentioned above will flow out itself and dry out nicely without brush mars; but judgment must be used so as to not have your paint run.

Flat wall paint can be cleaned by washing the walls with Ivory soap and warm water, and then rinse and dry thoroughly.

Enameling

To secure a nice white job of enameling, it requires three coats of flat white. For white enamel on new work, of which the first coat ought to be flat lead, and the other two coats be mixed with lead and zinc white, which will give your enamel a nice pure white ground.

These coats to be given sufficient time to dry and sanded well between coats, and then a coat of good enamel paint on.

For Increasing and Decreasing Formulas

In regard to these weighed-out paint formulas which are found in this book, and which contains several hundred other useful formulas, one will note the size of each formula as it is.

To raise the formula to a larger amount it will be necessary to multiply the amount of lead and each of the other colors by the same number as you have multiplied the lead for a smaller amount reduce accordingly.

Also the stain formulas for lighter shade, add more water or alcohol or oil, whichever stain it may be, and for darker shades increase the stain powder.

In mixing paints to match flat and varnished plates, one will find it easier to match the flat plate; if he has matched the flat plate and then varnishes it, it will look slightly different under the brilliancy of the varnish.

No. 1

Apple Green

48 lbs. white lead
2 lbs. Sylvan green.

No. 2

Buff

40 lbs. white lead
10 lbs. French ochre.

No. 3

Colonial Yellow

47½ lbs. white lead
1½ lbs. French ochre
1 lb. lemon chrome yellow.

No. 4

Citrine

37½ lbs. white lead
7½ lbs. French ochre
2 lbs. burnt sienna
3 lbs. drop black.

No. 5

Cream

49 lbs. white lead
¾ lb. French ochre
½ lb. lemon chrome yellow.

No. 6

Drab

44 lbs. white lead
5 lbs. French ochre
1 lb. lamp black.

No. 7

Fawn

- 47 lbs. white lead
- 2½ lbs. French ochre
- ½ lb. burnt turkey umber.

No. 8

Green Stone

- 47 lbs. white lead
- 1½ lbs. medium Sylvan green
- 1½ lbs. raw turkey umber.

No. 9

Ivory

- 49 lbs. white lead
- ½ lb. raw sienna
- ½ lb. lemon chrome yellow.

No. 10

Lead Color

49 lbs. white lead
1 lb. lamp black.

No. 11

Lilac

48 lbs. white lead
 $1\frac{1}{2}$ lbs. dark tuscan red
 $\frac{1}{2}$ lb. ultramarine blue.

No. 12

Light Olive

35 lbs. white lead
 $7\frac{1}{2}$ lbs. French ochre
 $2\frac{1}{2}$ lbs. medium chrome yellow
3 lbs. raw turkey umber
2 lbs. drop black.

No. 19

Gray

48 $\frac{1}{2}$ lbs. white lead
1 lb. French ochre
 $\frac{1}{2}$ lb. lamp black.

No. 20

Sky Blue

49 $\frac{1}{2}$ lbs. white lead
 $\frac{1}{2}$ lb. Prussian blue.

No. 21

Spruce

40 lbs. white lead
5 lbs. French ochre
3 lbs. medium chrome yellow
2 lbs. bright venetian red.

No. 22

Straw

45 lbs. white lead
3½ lbs. French ochre
1½ lbs. medium chrome yellow.

No. 23

Tan

45 lbs. white lead
3½ lbs. bright venetian red
1 lb. medium chrome yellow
½ lb. lamp black.

No. 24

Terra Cotta

42½ lbs. white lead
7½ lbs. burnt sienna.

No. 25—Special

- 50 lbs. white lead
- 2½ lbs. 5½ oz. French ochre
- ½ lb. lamp black
- 3 oz. Prussian blue

No. 26—Special

- 25 lbs. white lead
- ½ lb. French ochre
- 1 oz. medium chrome yellow
- ¼ oz. lamp black.

No. 27—Special

- 50 lbs. white lead
- 5 oz. French ochre
- 1 oz. lamp black
- ½ oz. medium chrome yellow.
- 1 oz. Prussian blue.

No. 28—Special

Maple

15 lbs. white lead
1½ oz. burnt umber
2 oz. yellow ochre.

No. 29

Lavender

5 lbs. white lead
1 1-3 oz. Indian red
1 1-3 oz. ultramarine blue.

No. 30

Purple

1½ lbs. white lead
1 lb. Indian red
12 oz. ultramarine blue.

No. 31

Yellow

- 1 lb. white lead
- 1 oz. chrome yellow.

No. 32

Olive

- 1½ lbs. white lead
- 14½ oz. light chrome yellow
- 1 oz. ultramarine blue
- 1 oz. Indian red
- 1 oz. lamp black.

No. 33

Light Green Special

- 10 lbs. white lead
- 11 oz. medim chrome green
- 4½ oz. light chrome yellow
- 1 1-3 oz. ultramarine blue.

No. 34

Blue

- 4 lbs. white lead
- 4 oz. Prussian blue
- 4 oz. ultramarine blue
- 4 oz. lamp black.

No. 35

Old Rose

- 10 lbs. white lead
- 18 oz. venetian red
- 4½ oz. Indian red.

No. 36

Light Lavender

- 10 lbs. white lead
- 3 oz. ultramarine blue
- 1 oz. Indian red.

No. 37

Dark Lavender

10 lbs. white lead
5 $\frac{1}{2}$ oz. ultramarine blue
3 2-3 oz. Indian red
9 oz. drop black.

No. 38

Rose Pink

10 lbs. white lead
9 oz. venetian red
4 $\frac{1}{2}$ oz. Indian red.

No. 39

Light Brown

4 lbs. white lead
8 oz. burnt turkey umber.

No. 40

Red Brown Special

- 4 lbs. white lead
- 8 oz. burnt turkey umber
- 8 oz. Indian red
- 8 oz. venetian red.

No. 41

Seal Brown

- 4 lbs. burnt umber
- 1 lb. golden ochre.

No. 42

Sea Blue

- 9 lbs. white lead
- 10 oz. Prussian blue
- 15 oz. raw sienna.

No. 43

Heliotrope

20 oz. zinc white
30 oz. bright red
40 oz. ultramarine blue.

No. 44

Yellow

10 lbs. white lead
20 oz. golden ochre
20 oz. medium chrome yellow
4½ oz. venetian red.

No. 45

Light Blue

5 lbs. white lead
1 oz. Prussian blue
1½ oz. raw sienna.

No. 46

Brick

10	lbs. French ochre
5	lbs. venetian red
5	lbs. white lead.

No. 47

Brown

10	lbs. white lead
20	oz. burnt umber
20	oz. French ochre
10	oz. drop black

No. 48

Chestnut

30	oz. Indian red
20	oz. lamp black
10	oz. yellow ochre.

No. 49

Copper

- 10 lbs. medium chrome yellow
- 5 lbs. venetian red
- 5 lbs. drop black.

No. 50

Nut Brown

- 10 oz. red
- 10 oz. yellow
- 6 $\frac{1}{4}$ lbs. black.

No. 51

Amber Brown

- 1 $\frac{1}{2}$ lbs. burnt umber
- 1 lb. medium chrome yellow
- $\frac{3}{4}$ lb. burnt sienna.

No. 52

Alderney Brown

8 $\frac{3}{4}$ lbs. lamp black
10 oz. lead
20 oz. orange yellow
30 oz. chrome yellow.

No. 53

Argus Brown

6 lbs. lamp black
2 lbs. orange yellow
1 lb. chrome yellow.

No. 54

Bismark

10 lbs. lamp black
5 lbs. Indian red
5 lbs. orange yellow.

No. 55

Bismark Brown

- 6 lbs. lamp black
- 1 lb. orange yellow
- 1 lb. chrome yellow.

No. 56

Coffee Cream Light

- 10 lbs. white lead
- 2 oz. raw sienna
- 4½ oz. chrome yellow
- 1 oz. burnt umber.

No. 57

Indian Brown

- 4 oz. Indian red
- 4 oz. lamp black
- 4 oz. yellow ochre.

No. 58

Leather Brown

$5\frac{1}{4}$ oz. yellow ochre
 $3\frac{3}{4}$ oz. venetian red
 $3\frac{1}{4}$ oz. white lead
 $1\frac{1}{4}$ oz. of blue black.

AUTOMOBILE COLORS

No. 1

Light Blue

10 lbs. white lead
9 oz. ivory drop black
 $1\frac{1}{4}$ oz. Prussian blue
4 1-3 oz. French chrome green

No. 2
Buff Brown Light

- 10 lbs. white lead
- 9 oz. raw sienna
- 5½ oz. raw umber
- 2 2-3 oz. chrome yellow
- 3 2-3 oz. French ochre
- 2 2-3 oz. burnt umber, turkey.

No. 3
Sage Bush Green

- 10 lbs. white lead
- 21 oz. raw umber
- 12 oz. French ochre
- 7 oz. chrome green
- 8½ oz. drop black
- 9 oz. chrome yellow.

Light Marine Green

- 10 lbs. white lead
- 54¾ oz. ivory drop black
- 18 oz. medium French green
- 23¾ oz. chrome yellow.

Peacock Blue Green

30 oz. medium chrome green
10 oz. ivory drop black
2 oz. Prussian blue.

Oriental Brown

1 lb. white lead
1 lb. French ochre
4 oz. burnt turkey umber
4 oz. burnt sienna
4 oz. chrome yellow.

Army Drab

5 lbs. white lead
30 oz. raw umber
59 oz. raw sienna
4 1-3 oz. medium chrome green.

Champagne Color

- 10 lbs. white lead
- 2 2-3 oz. chrome yellow
- 3 2-3 oz. raw umber
- 1 oz. burnt turkey umber.

Light Sand Stone—Special

- 10 lbs. white lead
- 9 oz. raw umber
- 9 oz. burnt turkey umber.

Columbia Green

- 18 oz. ivory drop black
- 6 oz. medium French green
- 6 oz. French ochre.

Light Gray

- 10 lbs. white lead
- 9 oz. ivory drop black.

Paris Gray

- 10 lbs. white lead
- 11 oz. ivory drop black
- 1 2-3 oz. Indian red
- 2 2-3 oz. raw umber
- 1 oz. raw sienna.

Brown Light

- 5 lbs. burnt turkey umber
- 5 lbs. burnt sienna.

Oriental Brown Dark

5 oz. French ochre
2 oz. burnt sienna.

Blue Gray

10 lbs. white lead
15 oz. ivory drop black
1 2-3 oz. Prussian blue.

Tan Color Light

8 oz. white lead
5 oz. French ochre
3 oz. burnt turkey umber
2 oz. burnt sienna.

Battleship Gray

12 $\frac{1}{2}$ lbs. white lead
37 $\frac{3}{4}$ oz. ivory drop black
1 $\frac{3}{4}$ oz. Prussian blue
7 $\frac{1}{4}$ oz. raw umber.

Rolls Royce Blue

10 lbs. white lead
6 oz. Prussian blue
16 oz. medium chrome green.

Pierce Arrow Gray—Light

20 lbs. white lead
18 oz. lamp black
4 1-3 oz. Indian red.

Pierce Arrow Gray—Dark

20 lbs. white lead
9 oz. Indian red
27 $\frac{1}{4}$ oz. lamp black.

Special Green Dark

10 lbs. white lead
22 $\frac{3}{4}$ oz. lamp black
27 $\frac{1}{4}$ oz. chrome yellow
9 oz. yellow ochre
18 oz. medium chrome green.

Biege Color Light

10 lbs. white lead
36 1-3 oz. ivory drop black
18 oz. raw umber
18 oz. burnt turkey umber.

Cobalt Blue Extra Dark

- 3 lbs. ultramarine blue
- 1 lb. ivory drop black.

Brewster Green

- $\frac{1}{2}$ lb. lamp black
- $\frac{1}{2}$ lb. ultramarine blue
- $\frac{1}{2}$ lb. chrome yellow
- $\frac{1}{4}$ lb. medium chrome green.

Primrose Yellow Light

- 10 lbs. white lead
- 5 $\frac{1}{2}$ oz. chrome yellow
- 10 oz. light chrome yellow.

Gray Green

- 10 lbs. white lead
- 11 oz. medium chrome green
- 4½ oz. light chrome yellow
- 1 1-3 oz. ultramarine blue
- 1¾ oz. lamp black.

To bleach old floors where finish has been removed, or dirty floors that have had no finish on, use dissolved oxalic acid in boiling water.

Apply this. leave on ten or fifteen minutes, and then wash off with clear water.

GROUND COLORS FOR GRAINING

No. 1

Dark Oak

White lead, raw sienna, raw umber and a little ivory black.

No. 2

Light Oak

White lead, raw sienna, or French ochre.

No. 3

Cherry

White lead, raw sienna, tinged with burnt sienna.

No. 4

Mahogany

White lead, ochre, and venetian red.

No. 5

Walnut

White lead, vandyke brown, or burnt umber, ochre, venetian red, and a trifle of ivory black.

No. 6

Golden Oak

White lead, raw sienna, ochre, and a little burnt sienna to redden it.

Iron of any kind that is to be painted to preserve it should first be sand papered, and then a coat of good red lead applied, and then any other color that would be desired.

Prime Coat Formula

98 lbs. paste red lead
1 2-3 gals. raw linseed oil
1 2-3 gals. of turpentine
1/4 gal. Japan drier.

No. 4

Brilliant Green—Special

10 lbs. white lead
21 oz. medium French green
25½ oz. chrome yellow
5½ oz. ivory drop black.

No. 5

Pink

10 lbs. white lead
6 oz. venetian red.

No. 6

Salmon—Dark

10 lbs. white lead
7¼ oz. burnt sienna.

No. 7

Salmon—Light

12 $\frac{1}{4}$ lbs. white lead
9 oz. raw sienna
1 $\frac{1}{4}$ oz. burnt sienna.

No. 8

Red Brown—Special

10 lbs. white lead
18 oz. burnt turkey umber
9 oz. ivory drop black
7 $\frac{1}{4}$ oz. Indian red.

No. 9

Buff Brown—Dark

10 lbs. white lead
22 $\frac{3}{4}$ oz. raw umber
9 oz. raw sienna
9 oz. French ochre
5 $\frac{1}{2}$ oz. chrome yellow.

No. 10

Light Brown—Special

10	lbs. white lead
9	oz. burnt sienna
18	oz. burnt umber
9	oz. drop black.

No. 11

Red Brown

10	lbs. white lead
27 $\frac{1}{4}$	oz. burnt sienna
27 $\frac{1}{4}$	burnt umber
18	oz. ivory drop black.

No. 12

Blue

10	lbs. white lead
16 $\frac{1}{4}$	oz. Prussian blue
4	lbs. drop black.

No. 13

Light Gray Green

- 10 lbs. white lead
- 14 $\frac{3}{4}$ oz. medium French green
- 27 $\frac{1}{4}$ oz. ivory drop black
- 11 oz. burnt umber.

No. 14

Dark Gray Green

- 10 lbs. white lead
- 23 $\frac{3}{4}$ oz. medium French green
- 24 $\frac{3}{4}$ oz. burnt umber
- 45 $\frac{1}{2}$ oz. drop black.

No. 15

Naples Yellow Dark

- 10 lbs. white lead
- 4 $\frac{1}{2}$ oz. chrome yellow
- 13 $\frac{3}{4}$ oz. raw sienna.

No. 16

Dark Coffee Cream

- 10 lbs. white lead
- 2 oz. burnt umber
- $2\frac{1}{2}$ oz. raw sienna
- $5\frac{1}{2}$ oz. chrome yellow.

No. 17

Light Green Gray—Special

- 10 lbs. white lead
- 9 oz. burnt umber
- 9 oz. medium French green
- 2 oz. drop black.

No. 18

Light Gray

- 10 lbs. white lead
- 6 oz. drop black
- 2 oz. raw umber.

No. 19

Horizon Blue

- 10 lbs. white lead
- 35 oz. drop black
- 9 oz. Prussian blue
- 6 oz. medium French green
- $3\frac{1}{2}$ oz. raw umber.

No. 20

Light Green—Special

- 10 lbs. white lead
- $7\frac{1}{4}$ oz. chrome yellow
- $3\frac{3}{4}$ oz. medium French green.

No. 21

New Green or Dark Sage Standard

- 10 lbs. white lead
- 9 oz. medium French green
- $25\frac{1}{2}$ oz. chrome yellow.

No. 22

Dark Pea Green

10 lbs. white lead
13½ oz. medium French green
7 oz. French ochre.

No. 23

Medium Gray

10 lbs. white lead
17½ oz. drop black
3½ oz. raw umber.

No. 24

Baby Blue

30 lbs. white lead
1½ oz. French ochre
¾ oz. Prussian blue.

No. 25

Special

60 lbs. white lead
40 oz. French ochre
 $\frac{1}{4}$ oz. Prussian blue.

No. 26

Special

10 lbs. white lead
 $22\frac{3}{4}$ oz. raw umber
9 oz. raw sienna
4 oz. French ochre.

No. 27

Chocolate Brown

10 lbs. white lead
5 lbs. venetian red
5 lbs. drop black.

COLORS

TINTS

Base

Autumn leaf	French ochre, orange yellow, venetian red	White lead
Azure blue	Add Prussian blue	White lead
Apple green	Light chrome green, and orange chrome yellow	White lead
Ash gray	Lamp black, French ochre	White lead
Black slate	Prussian blue, white lead	Lamp black
Bedford stone	Raw sienna, burnt sienna, drop black	White lead
Buff	Ochre, venetian red	White lead
Bronze yellow	Drop black, ochre.	
Colonial yellow	Ochre	White lead
Copper	Chrome yellow, burnt sienna.	
Dark bronze green ...	Drop black, burnt umber, Chrome yellow	White lead
Dark olive	Raw umber, Prussian blue	White lead
Fawn	Ochre, venetian red with less white lead than terra cotta.	
French gray	Raw umber, drop black	White lead
Flesh	Chrome yellow, venetian red, French ochre	White lead
Fawn	Chrome yellow, venetian red, burnt umber	White lead
French gray	Ivory black, carmine, ultramarine blue	White lead
Grass green	Ochre, Prussian blue	White lead
Gray stone	Chrome yellow, drop black	White lead
Grass	Light chrome green, canary yellow.	
Gray green	Ultramarine blue, lemon chrome yellow, lamp black	White lead
Green stone	Chrome green, raw umber, French ochre	White lead
Hay color	Orange yellow, chrome green, venetian red	White lead
Ivory white	Raw umber	White lead

COLORS

TINTS

Base

Ivy green	Lamp black, Prussia blue .	French ochre
Light terra cotta	Ochre, venetian red	White lead
Light brown	Raw sienna.	
Light bronze yellow ..	Drop black, chrome yellow	White lead
Light olive	Ochre, chrome green	White lead
Lavender	Ivory black, carmine, ultramarine blue	White lead
Leaf buds	Orange chrome, light chrome green	White lead
Lilac	Indian red to suit	White lead
London smoke	Ultramarine blue, lamp black, white lead	Yellow ochre
Moss green	Raw umber, chrome green.	
Medium drab	Ochre, raw umber	White lead
Manila	French ochre, chrome yellow	White lead
Navy blue	Ultramarine blue, ivory black.	
Nile Blue	Prussian blue, chrome green	White lead
Olive gray	Drop black, ochre	White lead
Old gold	French ochre, chrome yellow, burnt umber	White lead
Olive brown	Lemon chrome yellow	Raw umber
Opal gray	Burnt sienna, ultramarine blue	White lead
Oriental blue	Prussian blue, lemon, chrome yellow	White lead
Oriental green	Lemon chrome yellow, to suit	Raw umber
Orange brown	Raw sienna, burnt umber	Orange yellow
Orange	Orange chrome yellow as it comes.	
Pearl Gray	Prussian blue, venetian red	White lead
Pearl	Ultramarine blue, ivory black, carmine	White lead

COLORS

TINTS

Base

Pea green	Chrome green to suit	White lead
Persian orange	French ochre, white lead	Orange yellow
Pink	Carmine or vermillion red	Zinc white
Plum	Indian red, ultramarine blue	White lead
Portland stone	Raw umber, white lead	French ochre
Primrose	Lemon or chrome yellow	White lead
Purple brown	Ultramarine blue, lamp black, white lead	Indian red
Purple	Dark Indian red, light Indian red	White lead
Quaker green	French ochre, lamp black, burnt sienna	White lead
Robin egg blue	Ultramarine blue, chrome green	White lead
Russet	Orange yellow, lamp black, Prussian blue	White lead
Russian gray	Ultramarine blue, Indian red, lamp black	White lead
Rich maroon	Tuscan red	
Sky blue	Prussian blue, chrome yellow	White lead
Straw	Ochre, chrome yellow	White lead
Silver gray	Prussian blue, ochre	White lead
Salmon	French ochre, burnt sienna, English vermillion	White lead
Sage green	Chrome green, lamp black	White lead
Sap green	Chrome yellow, lamp black	White lead
Sea green	Prussian blue, raw sienna	White lead
Seal brown	French ochre, white lead	Burnt umber
Scarlet	Pale English vermillion red	
Shrimp pink	Venetian red, burnt sienna, vermillion	White lead
Sky blue	Prussian blue	White lead

COLORS

TINTS

Base

Slate	Raw umber, ultramarine blue, lamp black	White lead
Terra cotta	French ochre, white lead	French ochre
Tallyho	French ochre, venetian red, chrome green, drop black	White lead
Tan	Burnt sienna, lamp black	White lead
Violet	Pale Indian red, dark Indian red	White lead
Vienna brown	Venetian red, French ochre, white lead ..	Burnt umber
Warm drab	Raw umber	White lead
Water green	Raw sienna, dark chrome green	White lead
Willow green	Chrome yellow, raw umber, ivory black	White lead

PUTTY COLORING

To color putty for pine use raw sienna
 To color putty for light oak use raw sienna and ochre.
 To color putty for dark oak use raw sienna, ochre, burnt umber.

PUTTY FOR COACH AND AUTOMOBILE

3 parts dry white lead.
 1 part boiled whiting
 Mix with equal parts of coach Japan and rubbing varnish.
 Color with body color.

COLOR COMBINATIONS

So many combinations are possible that we cannot give more than a few of the most desirable
 The dark shades are intended for living rooms, dining rooms, etc., while the lighter shades
 make attractive bed rooms, bath rooms, and halls.

WALL

Canary Yellow,
Quaker Gray,
Rich Maroon,
Old Ivory,
Leather Brown,
Deep Red,
Azure Blue,
Coral Pink,
Ivy Green,
Light Tan,
Olive Green,
Willow Green.

CEILING

Light Tan,
White,
Canary Yellow,
Canary Yellow,
Old Ivory,
Old Ivory,
White,
White,
Willow Green,
Willow Green,
Canary Yellow,
Light Tan.

STENCIL

Canary Yellow,
White,
Rich Maroon,
Light Tan,
Old Ivory,
Deep Red,
Azure Blue,
Coral Pink,
Ivy Green,
Light Tan,
Willow Green,
Willow Green.

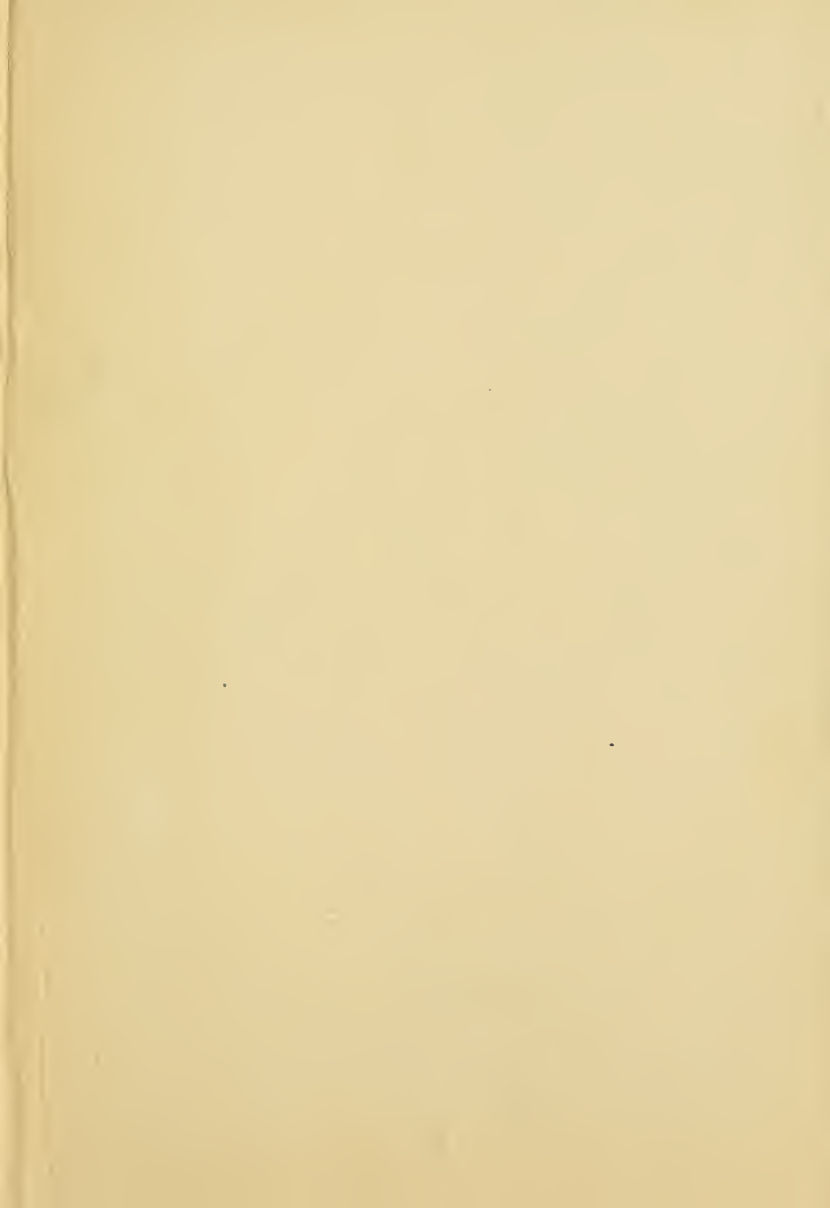
STENCILS AND STENCILING

An attractive stencil design adds a refining touch.

In the above combinations, we have confined our selections, as much as possible, to two colors.

If the stencil is above the moulding use the wall color for the stencil.

If the stencil is below the moulding, use the ceiling color for the stencil.



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